

The EDISON KINETOGRAM

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Thomas A Edison



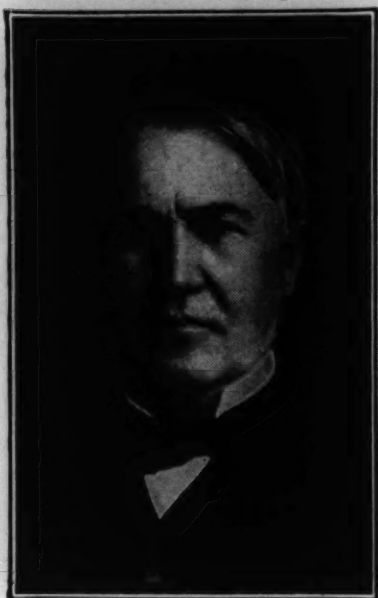
SCENE FROM
THE CORSICAN BROTHERS

FILM No. 6969

Released June 19th, 1912



EDISON FILMS TO BE RELEASED
on June 15, 19, 22, 26 & 29, 1912



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

Edison Kinetogram

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with the emphasis on Edison Films and Kinetoscopes.
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EDISON FILMS

Released between June 15th and 30th, 1912.

ONCE again we take up the cudgels in behalf of humanity. This issue announces "For the Commonwealth," a dramatic lesson produced in co-operation with the United States National Committee on Prison Labour. The problems of criminology are many and varied, but none are more vital than those dealing with the prison life of the convict. Can his prison term be made to benefit him, or must it merely cast him still lower in the social scale than he was before he entered? Every district in the country has its prison and will therefore find this film of absorbing interest.

A writer, new to the motion picture world, but well-known in the field of letters, is George Fitch, whose "Old Siwash" stories have convulsed thousands. "The Funeral that Flashed in the Pan" is modelled upon one of the best of his many stories of college life.

There may have been released films with a greater number of mirth-provoking situations than "The International Heart-Breaker" (June 19th), but frankly we do not remember having seen them. The photography is little short of superb - the light and shade effects have never before been approached; the comedy is of the side-splitting type; the finish is as startling to the audience as it is amusing. The exhibitor who fails to book this film will miss the greatest comedy of the year.

The novelty of "The Corsican-Brothers," by the great Alexandre Dumas, must gain for it some recognition here. This is a "double

(Continued on page 15.)

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on June 15th, 19th, 22nd, 26th & 29th, 1912



For the Commonwealth



Produced in co-operation with U.S. National Committee on Prison Labour

(DRAMATIC)

Released June 15th, 1912

Film No. 6997

Copyrighted, March, 1912

Code, Vorlagern

Approx. Length, 1000 feet

CAST OF CHARACTERS

AN UNSKILLED LABOURER	BARRY O'MOORE
HIS WIFE	MARY FULLER
THEIR CHILD	EDNA MAY WEICK
GOVERNOR OF THE STATE	ROBERT BROWER
WARDEN OF THE PRISON	CHARLES OGLE

Convicts and Shirt Makers

A YOUNG man, unskilled and out of work, deserts his family and upon being arrested for this desertion, assaults an officer, and for this last offence is sent to State prison, while his wife tries to support herself and her child by shirt making.

The enforced idleness of confinement is so terrible to the convicts that the warden, out of common humanity, asks the governor to sanction some employment for them. They are accordingly taught shirt making, and thus the husband in prison becomes the competitor of his wife outside the walls. Prison labour is cheap, and, of course, it puts her out of business, and she is forced to take refuge in

the State poor house. Meanwhile the governor receives a protest from the girl shirt makers who have been thrown out of employment by his new plan for the convicts, and he is in a quandary as to what to do. Upon visiting the poor house, however, he is informed by a little child who happens to be the child of our particular friend, the convict, that she needs new shoes, and he finds that the State appropriation is not sufficient to afford these things for its own institutions. A solution of his great problem thus suggests itself to him and the change is accordingly made at the State prison, the men being taught the trade of shoe making, and the product of

(Continued on page 5.)



Ⓢ A Funeral that Flashed in the Pan Ⓢ

From "At Good Old Siwash," by Geo. Fitch

(COMEDY)

Released June 15th, 1912

Film No. 7007

Copyrighted, March, 1912

Code, Vorlippe

Approx. Length, 1000 feet

CAST OF CHARACTERS

MILTIADES MATTHEWS, President of Siwash College..... MARC McDERMOTT
A PROFESSOR JOHN STURGEON
HOGBOOM, one of the seven unruly students..... WILLIAM WADSWORTH
HOGBOOM'S BEST GIRL, ... BESSIE LEARN

Students of O.d Siwash—A Co-educational College

THERE are seven students in Siwash College whose bad conduct has caused them to be barred by the faculty from all amusement. There is to be a football game between Siwash and Hambletonian College which they want to attend. An item in a newspaper telling how another college took a vacation because of a funeral, suggests to them a brilliant idea. A young chap by the name of Hogboom is persuaded to disappear and get a friend of his in his native town to wire news of his untimely death, with the idea that the funeral may be held in the morning, and the boys will then be free to attend the game in the afternoon. The plan succeeds admirably and the boys take the telegram to the president of the college, who wires for a verification of the bad news. Hogboom at the other end receives the professor's telegram and answers it. All college exercises are accordingly suspended for that day. Not content with this, however, Hogboom decides to go back to the college and watch the proceed-

ings, even attending his own memorial services. The boys are horrified but helpless, and he coerces them into secreting him in the organ loft where he can hear the eulogies to be pronounced on his past career.

But he has forgotten that the one special girl in whom he is particularly interested will be grieved by his death, and when she appears, a situation that he hadn't bargained for develops. From his hiding place he sees her tears and would gladly call the whole affair off. To make matters worse, his rival takes a seat beside the girl. This is almost as much as he can stand, but when the latter proceeds to comfort her, taking her head upon his shoulder and wiping her tears away, it is too much for him, and seizing the chair upon which he is sitting, he bursts through the side of the organ loft and appears upon the platform before the astonished multitude. From there he climbs over the backs of the seats until he reaches her, and firing out the other fellow, proceeds to do the comforting himself.

Posters for this subject will be issued.



ⓔ An International Heart-Breaker ⓔ

(COMEDY)

Released June 19th, 1912

Film No. 6928

Copyrighted, December, 1911

Code, Vorfenster

Approx. Length, 700 feet

CAST OF CHARACTERS

THE HEART-BREAKER	MARY FULLER
THE AMERICAN	JOHN R. CUMPSON
THE ENGLISHMAN	HARRY WEST
THE GERMAN	WILLIAM WADSWORTH
THE IRISHMAN	EDWARD O'CONNOR
THE HEBREW	JULIAN REED

AS soon as Belle Travers, the "heart-breaker," enters the hall the night of the ball given by Mrs. Vanderheld, she is besieged by the male contingent, each of whom clamours for the privilege of at least one dance with her.

Her admirers are men of all nationalities and on this particular night each one does his utmost to win her heart and hand, bringing about some of the drollest situations imaginable. Just as one admirer pops the question in some secluded nook, he is interrupted by another claiming the next dance with her, and so on, till the gamut of Cupid is run. Belle being quick-witted, tactful and diplomatic, evades them all by promising

each one an answer the following day at a given hour.

The summer house in her garden is the rendezvous. The suitors arrive one by one, each under the impression that he is "it" and the others intruders. When Belle appears upon the scene an argument ensues which develops into a small riot, whereupon she turns the garden hose on the turmoiled crowd, which rapidly disperses. The would-be lovers' activity causes Belle to laugh so hysterically that she accidentally turns the hose on herself. Quickly recovering, she turns it on the spectators who are watching the film!

Here is a clever comedy—an unmistakable hit—capitally played.

Posters for this subject will be issued.

For the Commonwealth

(Continued from page 3.)

their labour being used entirely by the State and not in the open market in competition with free labour.

Of course, by this change our hero becomes a skilled labourer instead of merely "a man of muscle," and when he makes his exit from the prison he is able to apply at the same

shoe factory, from which we first saw him turned away, and get employment. The picture closes with a reunion of the little family after their terrible experiences, and the scene brings a heart throb because of its simplicity.

Posters for this subject will be issued.



The Corsican Brothers



By Alexandre Dumas

(DRAMATIC)

Released June 19th, 1912

Film No. 6969

Copyrighted, February, 1912

Code, Vorhimmel

Approx. Length, 1000 feet

CAST OF CHARACTERS

LOUIS	{ THE TWINS		GEORGE LESSIEY
FABIEN			MIRIAM NESBITT
EMILIE DE LESPARRE		BIGELOW COOPER	
HER FATHER, the French Governor of Corsica		MARC McDERMOTT	
CHATEAU RENAUD, in love with Emilie		HAROLD M. SHAW	
MONFIGIRON			

FABIEN and Louis, the Corsican brothers, are twins, and so close is the tie that binds them that the emotions of one are immediately shared by his twin brother. Consequently, when Louis falls in love with Emilie de Lesparre, Fabien at once follows suit. Emilie and her father return to Paris and Louis decides to follow. Fabien, realising Louis' motive, leaves the way clear and remains home with his mother.

Arriving in Paris, Louis receives a warm welcome from Emilie, much to the chagrin of M. Chateau Renaud, who, thinking he had won Emilie's love, sees in Louis a formidable rival. His fears are soon realized, for Emilie turns from him to Louis, and after a quarrel, dismisses him. Out of revenge he decides to compromise her, and to this end, he induces her, under a pretext, to attend a Bohemian supper to be held after a masked ball. Not content with this, and in order to still further humiliate her, he makes a wager with one of his friends that he will bring her there by four

o'clock. He had not foreseen, however, that Louis would attend the supper.

On the stroke of four, Renaud and Emilie enter the supper room. Emilie is terrified to find herself in such company, and, seeing Louis among the guests, asks him to escort her home. Renaud, furious at Louis' interference, strikes him, and a challenge follows. Louis and Renaud meet the next day and Renaud quickly runs him through.

The thrust that pierces Louis' breast is felt by his brother Fabien in Corsica, who at once fears for Louis' safety. His fears are realized that evening by the appearance of Louis' spirit. Fabien swears to avenge his brother's death and leaves for Paris, where he meets Renaud, and, on the self-same spot where Louis was killed, he kills Renaud in a fierce encounter.

His brother being thus avenged, he rides to the home of Emilie and comforts her with the news that Renaud is dead and Louis avenged.

Posters for this subject will be issued.



The Patent Housekeeper



(COMEDY)

Released June 19th, 1912

Film No. 6994

Copyrighted, March, 1912

Code, Vorladen

Approx. Length, 460 feet

CAST OF CHARACTERS

MR. JOHNSON.....	HAROLD M. SHAW
MRS. JOHNSON	MRS. N. G. MITCHELL
HARRY, their boy	WILFRED DURING
THE COOK	GERTRUDE CLARK

THE idea for this picture story evidently emanated from the experience of a person who was well acquainted with the servant proposition, for a more delightful phantasy was never originated.

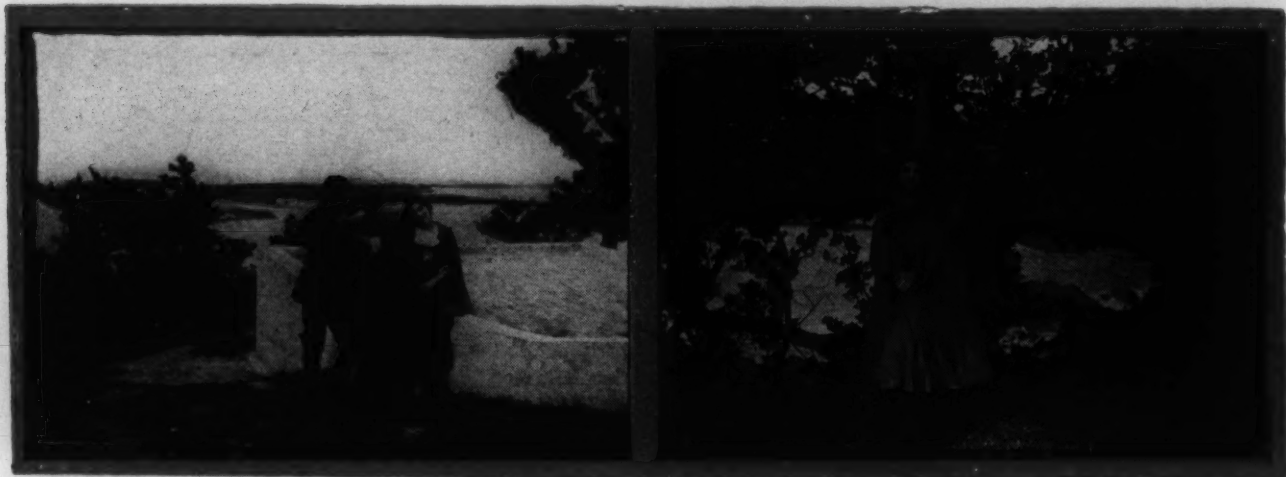
Mr. and Mrs. Johnson are afflicted with a servant who is dense, awkward and slovenly. She is always spilling something on the table, spoiling clothes or breaking crockery. Mr. Johnson stands her as long as he can, but finally on one of the cook's unlucky days, she loses her job, and the unfortunate Johnson family is launched upon the high seas of housekeeping without the guiding hand of the "kitchen pilot." The voyage proves rather stormy and perilous for all concerned.

Mr. and Mrs. Johnson, with the help of their only son, try their hands at cooking. Mr. Johnson breaks a few dishes, ruins a suit of clothes for himself and a dress for his wife, to say nothing of the damage he does to the furniture and his son's apparel. Not satisfied with the damage thus far

sustained, he also burns his fingers, and then is ready to desert the ship and give up in despair.

In a paper that they are using to keep the bottom of the dish pan from the table cloth while washing dishes, Mrs. Johnson's eye catches an advertisement which reads, "Spriggs' Patent Housekeeper. Housework made easy." She tries to get Mr. Johnson interested, but he says it is a fake. Mrs. Johnson has to leave the room a moment and when she does Mr. Johnson, who does not like the dishwashing game, takes a sly look at the advertisement, so when his wife returns he tells her he has decided to let her send for a trial of the "Housekeeper." She does, and it proves a wonderful success. Happiness is brought to them and the servant problem is solved. It's a good trick comedy, with original treatment, and will give those that know the servant question a good hearty laugh. And, moreover, we fancy they will say, "If it were only really so!"

Posters for this subject will be issued.



The Lighthouse Keeper's Daughter



(DRAMATIC)

Released June 22nd, 1912

Film No. 7004

Copyrighted, March, 1912

Code, Vorlesung

Approx. Length, 1000 feet

CAST OF CHARACTERS

THE LIGHTHOUSE KEEPER	CHARLES SUTTON
HIS DAUGHTER	LAURA SAWYER
HIS DAUGHTER'S FRIEND FROM CHILDHOOD	BENJAMIN F. WILSON
THE STRANGER	WILLIAM RANDALL

WHEN the tide of love sweeps farther and farther from the shores of hope, it tries a man's soul and either makes or mars the manhood within him. This is the central idea that predominates in this latest Edison production. The story is told around the lonely lighthouse of one of the three hundred and sixty-five islands of Bermuda, and is filled with all the charm and colour of these men and women whose lives have been passed within the sound of the mighty ocean's lullaby.

The old keeper of the lighthouse and his daughter have lived together peacefully year after year tending the lights on St. David's Island, and have learned to understand one another as only father and daughter can. The old man has come to believe that his daughter's after life will be spent near to him when she marries John West, a young, strong, manly fellow whose one thought and idea have been his deep love for Jeanette, the lighthouse-keeper's daughter.

Little they dream that the ways of a woman's love must follow the dictates of her heart, and when Jeanette steals away from the lighthouse and marries another man sadness falls upon those two who are left behind. Six months later she bids her husband goodbye as he goes on a fishing voyage. The great ship never comes back, her heart grows weary of waiting and she returns to her old home. The dawn of a new hope is just about to break into bloom in the heart of John West, when the lost husband is rescued from a lonely island and is brought back to his wife. One glimpse and the woman he loves is in his arms, while the other seeks the sea for consolation and watches the sad waves at ebb tide while they sing their mournful song to his broken heart.

This charming production enacted by the Edison artists is filled with all the appeal of the salt sea and those who live near its shores.

Posters for this subject will be issued.



Archibald Chubbs and the Widow



(COMEDY)

Released June 22nd, 1912

Film No. 7005

Copyrighted, March, 1912

Code, Vorletzte

Approx. Length, 1000 feet

CAST OF CHARACTERS

ARCHIBALD CHUBBS	WILLIAM WADSWORTH
HIS SON	AUGUSTUS PHILLIPS
THE WIDOW	ALICE WASHBURN
HER SON	GUY HEDLUND

ARCHIBALD CHUBBS, a middle-aged widower, in love with the widow, Mrs. Oldfield, pops the question one night and is accepted. Not long after he discovers to his horror that the widow is bald and wears a wig. Chubbs now sets about to rid himself of his false affinity, and accordingly writes her, declaring the prospective marriage impossible. This makes the widow furious and indignant. Her pampered and spoiled son, a strapping boy of truculent manner, continually boasting of his athletic strength, immediately takes sides with his mother and proceeds to Chubbs' house, where he overawes and threatens poor Chubbs to a standstill. Fearing bodily harm as well as notoriety, Chubbs retracts his statement and promises to renew his former offer of marriage without the slightest intention of fulfilling it.

Chubbs also has a son, a former athlete, but to all appearances a very mild-mannered young man, who now comes to his father's rescue by devising a plan to break the engagement.

The following day the widow receives a letter from Chubbs stating that he cannot live without her, and if agreeable he will call on her and introduce his son. Once more joy reigns supreme in the widow's house, her dearly beloved bully of a son declaring with expanded chest how he brought old Chubbs round. That evening Chubbs and his son arrive at the widow's house. Introductions follow. Chubbs pretends he loves the widow as deeply as ever, while the young men retire to an adjoining room, where they indulge in a friendly bout with boxing gloves. The widow's son now finds to his surprise he has at last met his superior, and receives a sound thrashing at the hands of young Chubbs. The disturbance brings the widow upon the scene, where she finds her beloved son's face pummelled to ribbons. This arouses her anger to such an extent, she forthwith breaks the engagement. Chubbs and his son, chuckling over their success, are now unceremoniously dismissed from the house.

Posters for this subject will be issued.



Ⓢ New York Poultry, Pigeon and Ⓢ Pet Stock Association

Madison Square Garden, New York, U.S.A.

(EDUCATIONAL)

Released June 26th, 1912

Film No. 6993

Copyrighted, March, 1912

Code, Vorladbar

Approx. Length, 540 feet

ABOUT the first thing a person thinks of after getting a country home is to have a flock of chickens around the yard. It makes the place look "homey." At the same time the fowls enter into the food proposition, for we all like tender chickens and nice fresh eggs, so in placing this subject before the public, if we have not mistaken our patrons, we think we have one that will prove popular in the extreme. Here one can see nearly all the varieties—some no doubt strange, but nevertheless just as attractive. We also show guinea-pigs, cavies, cats and rabbits. The New York Poultry, Pigeon and Pet Stock Association in Madison Square Garden, New York, U.S.A., is before you.

In this film you will see the prize-winners only, magnificent birds, aristocrats every one of them, and in monetary value running into hundreds

of pounds. They are all placed so that they will show off to the best advantage, and Uncle Hank, who has come to the show, explains the different breeds to his three pretty neices.

Orpingtons, Anconas, Plymouth Rocks, Faverolles, Champines, Crested Polish, Games, Houdans, Bantams, Silkies, any kind that you might name, all strut and crow for you before the camera. Ducks, Emben and Toulouse Geese, Bronze Turkeys, Cavies, Guinea-pigs, Persian, Siamese, Manx and short-haired cats, a wonderful exhibit and exceedingly interesting.

Besides being a film of decided interest from its subject, we believe that it is a novelty in another way as being the only motion picture ever made in Madison Square Garden. Special lights were used, and through the courtesy of the Poultry Association success was made possible.



The Mine on the Yukon



From "The Thaw at Slisco's"

By Rex Beach

(DRAMATIC)

Released June 26th, 1912

Film No. 7008

Copyrighted, April, 1912

Code, Vorluegen

Approx. Length, 1000 feet

CAST OF CHARACTERS

MRS. BLACK.....	MRS. WILLIAM BECHTEL
DOROTHY, her daughter	BESSIE LEARN
BILL JONES, a friend of her late husband.....	GEORGE LESSEY
LARSEN, a claim jumper	GUY HEDLUND
MINERS.....	{ HAROLD M. SHAW
	{ WILLIAM BECHTEL

MRS. BLACK died in the wilds of the Yukon district while searching for gold, and left a wife and daughter in straitened circumstances. One day the widow received a letter from one of her husband's former companions stating that he died without leaving anything of value.

The mine he owned and worked is looked upon as worthless, and can hardly be considered an asset. Mrs. Black, however, has not lost faith in her deceased husband's judgment, and putting her daughter in a boarding school, she manages to scrape together enough money to make the journey. Her arrival at the camp creates a sensation, and she is duly installed in her husband's cabin and then escorted to his mine. Here, in spite of the advice of the miners, she engages several men to work the abandoned mine. Her small supply of money soon dwindles, though her communications to her daughter contain wonderful tales of the richness of the mine. The men she has employed, not receiving

any wages, leave in disgust, and she decides to work the mine herself. Finding herself hampered by her woman's garb, she dons male attire, and continues her labour. The men in camp ridicule her, and it is only through the efforts of Bill Jones that she is left unmolested. Her hardships are finally rewarded, and she strikes a rich vein, only to collapse completely from the strain of the work.

Her illness is long and serious, but through the careful nursing of Bill she is again brought around. Upon her recovery she finds that a Swede has jumped her claim. During a terrific blizzard the Swede falls exhausted in the snow, while his partner manages to crawl into camp and give the alarm. The men refuse to venture out in such a storm, and it is only through the efforts of Mrs. Black that he is rescued. In return for this service the Swede returns the mine to her, and her cup of happiness is filled by the unexpected arrival of her daughter.

Posters for this subject will be issued.



Dr. Brompton-Watts' Age Adjuster



(COMEDY)

Released June 26th, 1912

Film No. 7012

Copyrighted, April, 1912

Code, Vormarsch

Approx. Length, 325 feet

CAST OF CHARACTERS

DR. BROMPTON-WATTS JOHN STURGEON
EDWARD BOULDEN
EXPERIMENTERS MRS. WALLACE ERSKINE

IN these days of cure-alls, quacks and new schools of medicine it is hard at times to pick out the genuine. In this picture you will find a satire on the restoration of youth ; it is impossible on the face of it, but so well acted that the real and unreal are blended together in a clever manner, and it all seems quite natural.

An elderly couple pass Dr. Brompton-Watts' Sanatorium, where they read his alluring sign. They go inside to talk it over with the doctor. The husband decides to try getting his youth back, and is only too successful, as he takes an overdose of the restorative, so that sixty years are taken off his life, and he becomes an

infant again. Then the little one drinks the rest of the dose, and it is transformed back to the monkey stage of man's evolution. The doctor discovers the mistake, and gives him just enough to make him a young man, which is what he wanted.

The wife, being satisfied with her age, refuses to take the treatment, and when she sees her husband a youth she tells him she liked him better as an old man, so he is brought back to his original age.

There is a little touch of realism that is blended into this scene that is affecting, and the moral portrayed convinces us that things are better as they exist.



Ⓢ How Motion Pictures are Made Ⓢ and Shown

(DESCRIPTIVE)

Released June 29th, 1912

Film No. 6984

Copyrighted, February, 1912

Code, Vorkkruis

Approx. Length, 1000 feet

SO great is the interest in motion pictures, and so rife is speculation concerning the many complex processes and stages of development of the photo-play, that this film can be easily made a big feature. It is a peep behind the scenes, into the world of photographic magic.

In recognition of the general demand for "inside information," the *New York Globe* had Frederic J. Haslin, a well-known expositor of general interest themes, write an exhaustive series of articles dealing with the film business and photo-play production. But the best of papers cannot reach the great mass of people, therefore, this film will be a revelation to thousands and thousands of picture patrons who are wondering how the picture play is set, rehearsed and taken, what the film looks like, how it is handled, and, moreover, in what mysterious way it is thrown on the screen in the theatre. This picture explains it all.

We are first shown the studio operations, building and painting scenery, setting up and dressing a set, rehearsing a scene under the watchful eye of the stage director, and then the actual taking of a scene, showing the camera

recording pictures at the rate of sixteen a second, or sixteen to every foot of film. Then we see how an actor makes up for a character part, and next a party leaving the studio for an outdoor scene. We then take up the mechanical side of the business, being shown how the film is developed, washed, and, finally, how the various scenes are assembled into a complete picture. This much for the film itself.

Our next visit is to the factory where the projecting machines are made, and many portions of the exceedingly delicate and ingenious manufacture are shown with wonderful clearness and interest. Finally, after seeing the complete machine assembled, we are made acquainted with the actual way that the film is projected. The film is stationary at the moment of projection, and only moves between pictures. This is inconceivable to the average lay mind, but is clearly illustrated here.

The picture closes with a few views showing the enjoyment of young and old in motion pictures. Of decided educational value and of interest throughout every foot, this subject is certain to be in great demand.



Two Knights in a Bar Room



(COMEDY)

Released June 29th, 1912

Film No. 7009

Copyrighted, April, 1912

Code, Vormalige

Approx. Length, 1000 feet

CAST OF CHARACTERS

A TYPICAL TRAMP	WILLIAM L. WEST
THE TWO KNIGHTS	GUY HEDLUND
	YALE BENNER
THE BAKER	HENRY TOMLINSON
THE COBBLER	ARTHUR HOUSEMANN
THE TAILOR	JULIAN REED
THE BARBERS	WILLIAM BECHTEL
	ALBERT ROCCARDI
THE BAR KEEPER	EDWARD O'CONNOR

'WELCOME to our town," says the yard master of the railway yard to Weary Willie as he kicks him out of a box car. Wending his way to the main thoroughfare of the town, Weary Willie starts his tricks at a bakery, where he is thrown out. He then tries his luck at the cobbler's, clothing store and barber's shop, and in each instance meets with severe treatment. He is half famished when he meets two young men about town, who for a joke invite him to have a drink. Entering a café, they behold the barman fondly gazing at two suits of ancient armour mounted upon pedestals.

After listening to his description of the many battles these two knights fought in real life, they repair to the bar and the tramp indulges to his heart's content, after which he curiously examines the knights' armour and falls asleep on the chair. He dreams that the knights come to life and offer their services as his bodyguard. We now see him leading the knights forth, exclaiming, "Ven-

geance is mine!" First he goes to the baker's cellar, where he commands the knights to throw the baker into a vat of dough while he gobbles down pies and cakes. Next to the cobbler's, where he confiscates a pair of shoes, while the knights hammer the tall, protesting cobbler down, reducing him to a dwarf, to the amazement and sorrow of the cobbler's wife. In the clothing store he succeeds by the knights' aid in securing a new outfit in a most laughable manner. They next proceed to the barber's shop, where the knights coerce the frightened barber into shaving the tramp and cutting his hair in the latest fashion. In his desire for complete vengeance, Weary Willie drags the barber under the shower bath and receives a goodly portion of the spray himself. At that moment he is rudely awakened by the barman's syphon playing a forceful stream on his face, after which he is kicked out of the café, much to the amusement of the bystanders.

Posters for this subject will be issued.

Edison Films

(Continued from page 2.)

exposure" film in which the part of both brothers is played by the same man, appearing in the picture at the same time. The effect is perfect and will cause that sense of mystification on the part of the audience which never fails to make a film popular.

"The Lighthouse Keeper's Daughter" is set in the regal splendour of Bermuda's far-famed scenic beauty. Archibald Chubbs and the amorous but hairless widow furnish no end of fun in their near-matrimonial tangles. "The Mine on the Yukon" is an adaption from the virile, dramatic pen of Rex Beach.

A roaring farce is the tale of Weary Willie's adventures with the "Two Knights in a Bar Room" who with the assistance of King Alcohol, become his temporary retainers. "Dr. Brompton-Watts' Age Adjuster" will both amuse and at the same time refute the old desire "to be young again."

"How Motion Pictures Are Made and Shown" is another strong feature film because it will both stimulate and satisfy the already universal interest in this all-absorbing subject. "How do they do it"? If that question has not actually been asked by every one who has seen a picture, it has at least occurred to every one in the many audiences. The two remaining releases in this list rank favourably with our standard of uniform excellence.

"We show a good number of Edison films, which are always well received. We are showing now "Lead Kindly Light," and you can hear the people remark how clear the picture is. I think the photograph is great in it, the detail is splendid."—*Mr. L. Freeman, The Ring Picture Palace, Blackfriars Road, S.E.*

"Your films are always appreciated at our hall."—*Mr. C. W. Collins, Marina Hall, Deal.*

"We show about two of your films weekly, and may say they are always thoroughly appreciated."—*Mr. G. Chandos, Star Palace, Partick, Glasgow.*

"I may state that our audiences are great admirers of Edison Photo-Plays."—*Mr. J. H. Thomson, People's Picture Palace, West Calder.*

"We show a lot of your films, which, in my humble opinion, puts a refined air on any programme."—*Mr. A. Davies, Tredegar Electric Cinema, Queen Street, Tredegar.*

FOUR THOUSAND FEET PER WEEK.

Four thousand feet per week and no deterioration in quality! The record is one of which we may well feel proud.

The rapidly increasing demand for Edison Films and the unprecedented business with which we have been favoured, on our late releases particularly, proves to us the popularity of our latest move. The Trade has our assurance that even with the added responsibilities of increased production, the high quality of Edison Films will be consistently maintained.

All through the past year we have been releasing films which for interesting qualities have not been equalled by any other manufacturer. When a film is marked "Produced by Edison" it sets a standard in photo-plays which many try to duplicate, but with very little success.

We might go back over the year and cite many pictures that have assisted the Edison Company to attain first place among film manufacturers, but need not do so because our position is so universally conceded.

We wish all Exhibitors who do not know Edison quality to test the proof of our contention by insisting upon any film, picked at random from any issue of the KINETOGRAM.

Edison on Education

In a recent interview with a representative of the *World To-day* magazine, Mr. Edison discussed the possibilities of the motion picture in the grammar and elementary schools. Part of the interview is printed below:

"Children are, in many respects, only little animals. Like all other animals, they receive most of their impressions through their eyes. The receipt of impressions through spoken words is an acquired power. Children possess this power only to a limited degree. They possess far greater power to receive impressions through their eyes, because their ancestors used their eyes millions of years before they used their tongues.

"But these are facts that we do not recognise when we send children to school. We forget that children are children. We treat them as if they were adults. We try to teach them as we try to teach adults—with books. We ignore the easy way to take the hard way. We make little or no appeal through the eyes, but make almost every appeal through the tedious process of memorising. That the child does not understand what he is asked to memorise makes no difference—he must memorise. He must learn what is in his books.

"Now, I hold that while school-books are made for children, children were never made for schoolbooks. If this were not true, schools would be the universal delight that they really should be. My boy would not be seeking excuses to evade school. New York City would not be spending more than £40,000 a year to pay truant officers. German children would not be committing suicide to rid themselves of school. Instead, if schools were what they should be, every normal child would be eager to go to school. Children are intensely inquisitive. They have just been born into a new world about which they are eager to know. The very destructiveness of children is but an indication of their eagerness to know what is inside of things. The eagerness with which a child plays shows how keen it is for action. But school-books neither show anything in action, nor show the inside of anything. They are but pale shadows of things as they are."

Mr. Edison believes that moving pictures will do what books have

never done—make schools universally interesting to children. In his opinion, moving pictures satisfy the natural requirements of children for action, information and entertainment. Children will be interested, because the information will be presented to them in a way in which they can readily receive it—through their eyes. They will understand everything, because everything will be placed before them just as it is. There will be no conscious attempts to memorise, but there will nevertheless be vastly more memorising than the best teachers can now compel. Children will remember because they cannot forget—everything will be placed so vividly before them.

Recent Edison Releases.

A Complete Table from April 1.

April	3—A Romance of the Cliff Dwellers (Dr.)	1000
	3—Brockton Fair and Horse Show (Des.)	990
	6—The Stuff that Dreams are Made of (Com.)	1000
	10—Life in the United States Army (Des.)	1000
	10—A Question of Seconds (Dr.)	775
	13—Codfish Industry, Newfoundland (Des.)	310
	13—The Bo'sun's Watch (Com.)	1000
	17—The Awakening of John Bond (Dr.)	1000
	17—Freezing Auntie (Com.)	660
	20—Modern Weapons for Fighting Fire, New York City (Des.)	375
	20—To Save Her Brother (Dr.)	1000
	21—The Bachelor's Waterloo—a Leap Year Story (Com.)	650
	24—For the Cause of the South (Dr.)	1000
	27—St. Johns, Newfoundland, and its Surroundings (Des.)	225
	27—The Sign of the Three Labels (Com.)	1000
May	1—The Jewels (Dr.)	1000
	1—Mother and Daughters (Com.-Dr.)	1000
	4—His Secretary (Dr.)	1000
	4—The Suburban Wife (Com.)	1000
	8—The New Editor (Com.)	570
	8—Von Weber's Last Waltz (Dr.)	425
	8—Hogan's Alley (Com.)	1000
	11—Fifty Mile Ramble through the Thousand Islands (Des.)	350
	11—Lucky Dog (Com.)	500
	11—The Passing of J. B. Randell & Company (Dr.)	1000
	15—U.S. Volunteer Life-Saving Corps, New York City (Des.)	430
	15—His Daughter (Dr.)	1000
	15—The Little Delicatessen Store (Com.)	680
	18—At the Point of the Sword (Dr.)	1000
	18—The Lost Kitten (Com.)	575
	18—Views of American Cities (Tr.)	618
	22—Curing the Office Boy (Com.)	320
	22—The Nurse (Dr.)	1000
	22—Everything Comes to Him Who "Waits" (Com.)	650
	25—My Double, and How He Undid Me (Com.)	1000
	25—Tony's Oath of Vengeance (Dr.)	1000
	29—Niagara Falls (Des.)	500
	29—Children Who Labour (Dr. & Ed.)	1000
	29—A Cowboy's Stratagem (Com.)	620

What about that lobby display frame?
Have you ordered it yet?

Advertising Synopses for Edison Releases in this Issue.

"FOR THE COMMONWEALTH."

This dramatic picture depicts how the cheap product of prison labour forced the honest, but poor, competitors to idleness. The governor, realizing the situation, turned the labour into a channel which, while keeping the prisoners busy, did not compete with free labour. A big topic of great interest.

"FUNERAL THAT FLASHED IN THE PAN."

From *"At Good Old Siwash,"* by George Fitch.

This comedy tells of seven students whose absent treatment toward studies prevent them from attending the annual football match. In a well-laid plot one of them sent his death notice to the faculty causing the college to be closed. While secretly watching his memorial services he discovered his rival comforting his sweetheart and a speedy resurrection is brought about.

"AN INTERNATIONAL HEART-BREAKER."

All nations are represented in the suitors for her hand. The different types are clean cut and the fun is fast and furious up to the totally unexpected finish.

"THE CORSICAN BROTHERS."

No more dramatic work was ever written than the above. The twin brothers, alike in appearance, in their love, their hatred and their feelings, stand out among the great characters of fiction. Sumptuously set and splendidly played this is a feature film in every sense of the word.

"THE PATENT HOUSEKEEPER."

The installation of a patent housekeeper for making housework easy, proves to be a wonderful success, and replaces the slovenly servant whose awkwardness and carelessness brought about her discharge. A trick comedy that is irresistibly funny.

"THE LIGHTHOUSE KEEPER'S DAUGHTER."

This dramatic story depicts the sorrow of a seaman whose sweetheart married another man. Her husband supposedly lost at sea she returns home. Again his heart took hope only to be shattered by his consciousness of right in saving his rival's life when he found him unconscious on a coral reef.

"ARCHIBALD CHUBBS AND THE WIDOW."

How Chubbs wooed and won a fair widow, the awful discovery he made about her hair, how he wanted to withdraw from the compact but was in mortal fear of her athletic son; how Chubbs, senior and junior, cooked up a little scheme and how it worked.

"NEW YORK POULTRY, PIGEON AND PET STOCK ASSOCIATION."

This film shows birds of many feathers flocked together in a unique picture of unusual interest. In conjunction with the poultry exhibit are shown many species of domestic pets, all of which are "first prize" winners.

"THE MINE ON THE YUKON."

From *"The Thaw at Slisco's,"* by Rex Beach.

This dramatic story depicts a woman who went to the frozen North to work a mine left by her deceased husband, leaving her pretty daughter at home. Her sturdy character and courage among the rough men won first their ridicule and then their admiration. A rugged story full of atmosphere.

"DR. BROMPTON-WATTS' AGE ADJUSTER."

This picture depicts how an elderly man longed for youth again. Against his wife's judgment he takes a restoring medicine and travels back over the road of ages until he reaches prehistoric mankind; a monkey. Evolution again takes place and he is restored to normal condition and the aged couple rejoice.

"HOW MOTION PICTURES ARE MADE AND SHOWN."

A film that will be in wide demand and of universal interest. Millions are to-day wondering how motion

pictures are made, and this shows the complete operation from building the scenery to projecting the completed pictures.

"TWO KNIGHTS IN A BAR ROOM."

A wholesome comedy of a tramp who dreamed. After joining two sports in a café he became drowsy and settled down to sleep in front of two Knights in armour. In fancy the glittering armour took life and in a rampage of humour all three visit places of previous mistreatment.

At the Edison Studio

A visitor at the Edison Studio would be impressed by the spirit of co-operation and good fellowship which pervades its atmosphere. One's first impression is that of helter-skelter confusion as stage hands and actors scurry about under the vast glass canopy which covers the three stages; but a few moments' observation shows that one is in fact watching the well ordered working of but a part of the machinery necessary to the production of the modern photo-play.

Under the kindly but unerring guidance of Horace G. Plimpton, the small army of employees work together as one harmonious whole. Everyone is glad to help everyone else—producers carefully and painstakingly explain their ideas to the actors, and the little errors into which the best of artists fall are corrected in a manner which would make many an old-time stage manager weep for the lost art of profanity. Some obliging person is always ready to stand patiently while the camera man focuses on a newly-set scene.

On the centre stage, Harry Furniss and Ashley Miller are busily engaged in the preparation of the final scenes in one of the great cartoonist's comedies. To their right, C. Jay Williams and Edward O'Connor are developing the details of a poker game in one of Bannister Merwin's newest comedies, while the author himself stands by to offer suggestions and comments. Everywhere one sees the spirit of co-operation at work, and it can all be traced to the one great source—enthusiasm for their work. They all love it, and in that fact lies the bond of fellowship.

The only discordant note in the whole place is due to the disgraceful conduct of Old Sol who insists upon taking "two bells"—always run to insure perfect quiet when the players have finished rehearsing a scene and are about to have the actual film taken—as a signal for his disappearance beneath a cloud: but even he is not impervious to persuasion, and at length smiles his consent to the taking of the scene.

PICTURE POSTCARDS
of the
EDISON PHOTO-PLAY ARTISTES
ARE NOW READY.

We were deeply gratified to find the demand for the photos of our Stock Players so satisfactory, indeed, the demand was far greater than we anticipated, and as a result, have been enabled to order from the photographers a quantity large enough to supply them to Exhibitors at the very low price of

6/- PER GROSS,

or if ordered at one time in twelve gross lots,

63/- THE LOT,

thus a good margin of profit will be made on their re-sale.

They are excellent Silverprint photos of the very highest type of photographic art, and the full set of twelve comprises:—

Laura Sawyer

Mary Fuller

Miriam Nesbitt

Marc McDermott

William Wadsworth

Charles Seay

Charles Ogle

Edward O'Connor

William West

Harold M. Shaw

Edison Studio, Bedford Park, Bronx, New York

Thomas A. Edison.

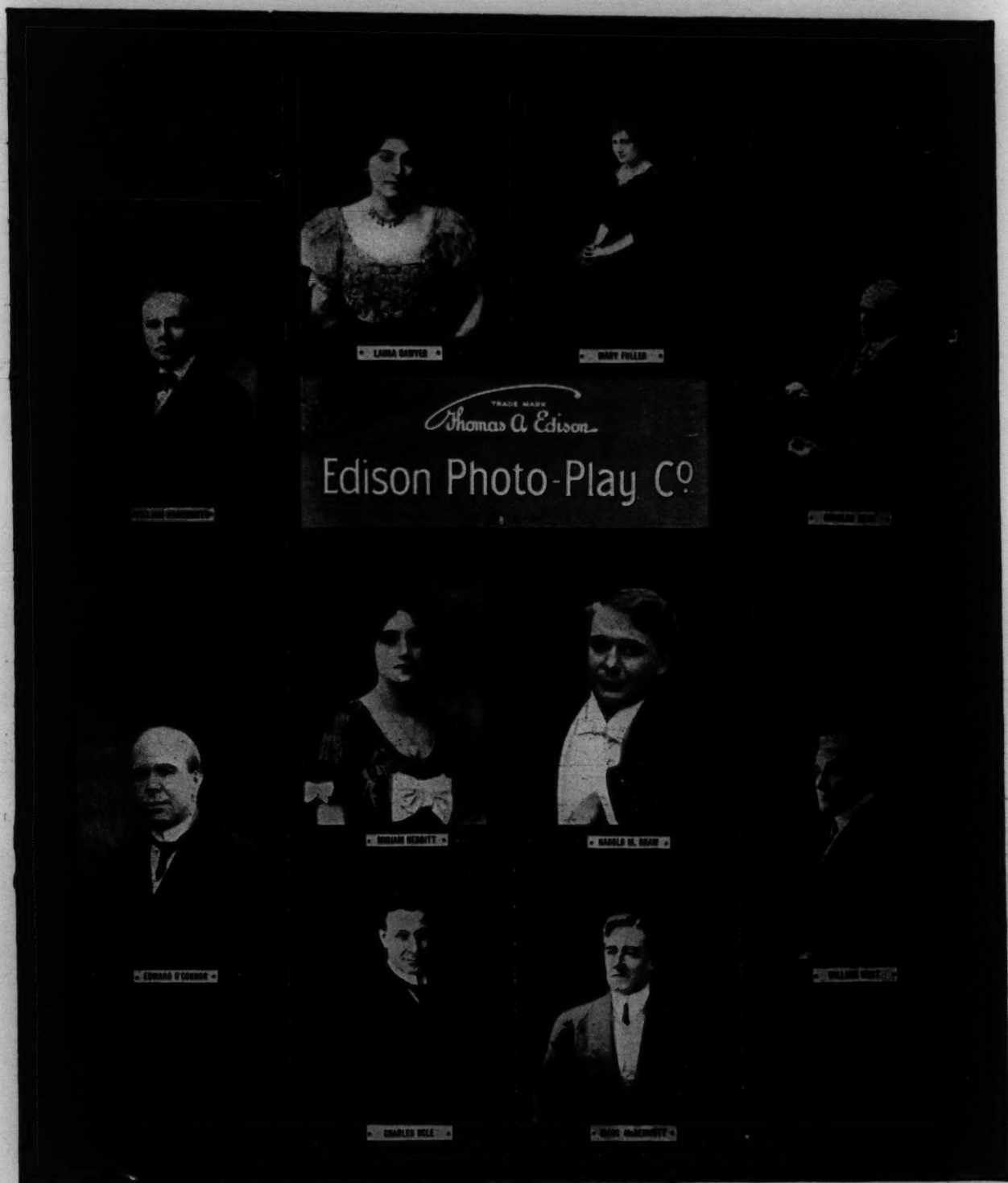
In order that your audiences may know that these cards are obtainable at your theatre, we are supplying with every order an artistic notice card announcing the fact.

The intense interest that is taken by the public in the individuality of the Edison artistes make these photos a strong selling feature, and Exhibitors will be well advised to IMMEDIATELY FORWARD THEIR ORDERS, as the edition printed is quickly becoming exhausted.

Read the following testimonial and see what Mr. H. O. Farrow, of 6 Edwin Street, Houghton-le-Spring, says of them:—

"Please accept my very best thanks for being so prompt in delivering the postcards, received quite safely. Words cannot express my admiration of them, I intend to have them framed and look upon them as something worth having."

THE NEW Edison Lobby Display Frame



Size, 3 ft. high by 2 ft. 6 ins. wide. Photographs, 8 ins. by 6 ins.

Price 13s. 6d. each frame complete (actual cost price).

Packed in case for safe transit.

Made of dark oak of the finest quality, and containing ten (10) bromide prints of the Popular Edison Stock Players, with the name of each player indicated by a neat white celluloid plate, with black lettering permanently ingrained, under each photo.



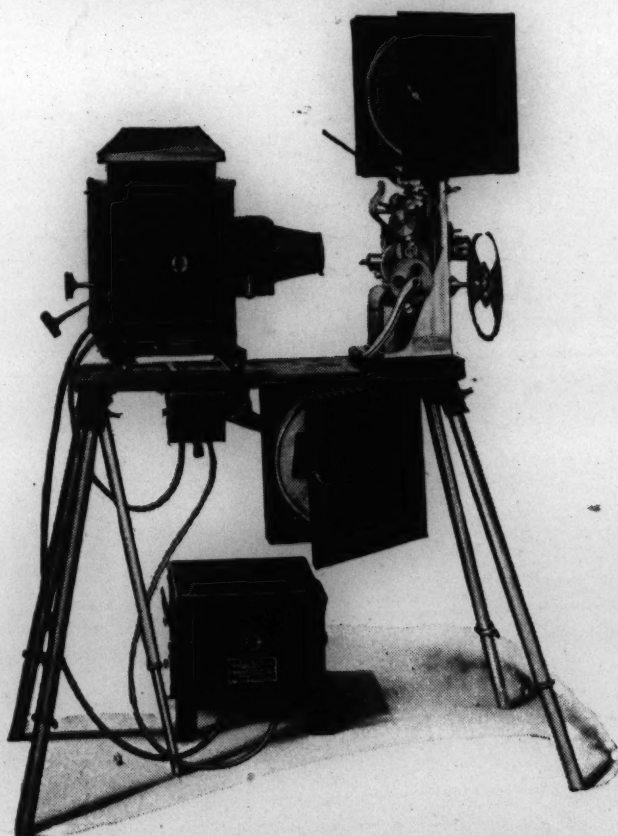
SEEING THINGS

If you will look at the wheel of a fast travelling motor car or bicycle, you will notice that the spokes are almost invisible.

But when the machine goes at a slower speed, the spoke can easily be seen.

This is because the human eye keeps on "seeing" an impression for a fixed time after the object seen has moved.

The eye sees the ground through the spokes of the wheel and retains this impression long enough for the spokes to pass by without being noticed.



This principle is utilised in constructing a Moving Picture Machine. A picture is thrown on the screen and then the light is cut off from the screen by a suitable shutter, and during the time the light is off, the picture on the film must be moved out of the way and a new one got into position.

The quicker this change of pictures can be made the less time it is necessary for the screen to be in darkness, which leaves a longer period for each picture to remain on view.

The Edison Kinetoscope—
ONE PIN MOVEMENT works so quickly that each picture is visible for five times as long as the screen is in darkness.

THAT IS WHY

The EDISON KINETOSCOPE is so flickerless and does not tire the eyes of your audience.

Write for particulars to: —

EDISON MANUFACTURING CO., Ltd.,
25 Clerkenwell Road, London, E.C.